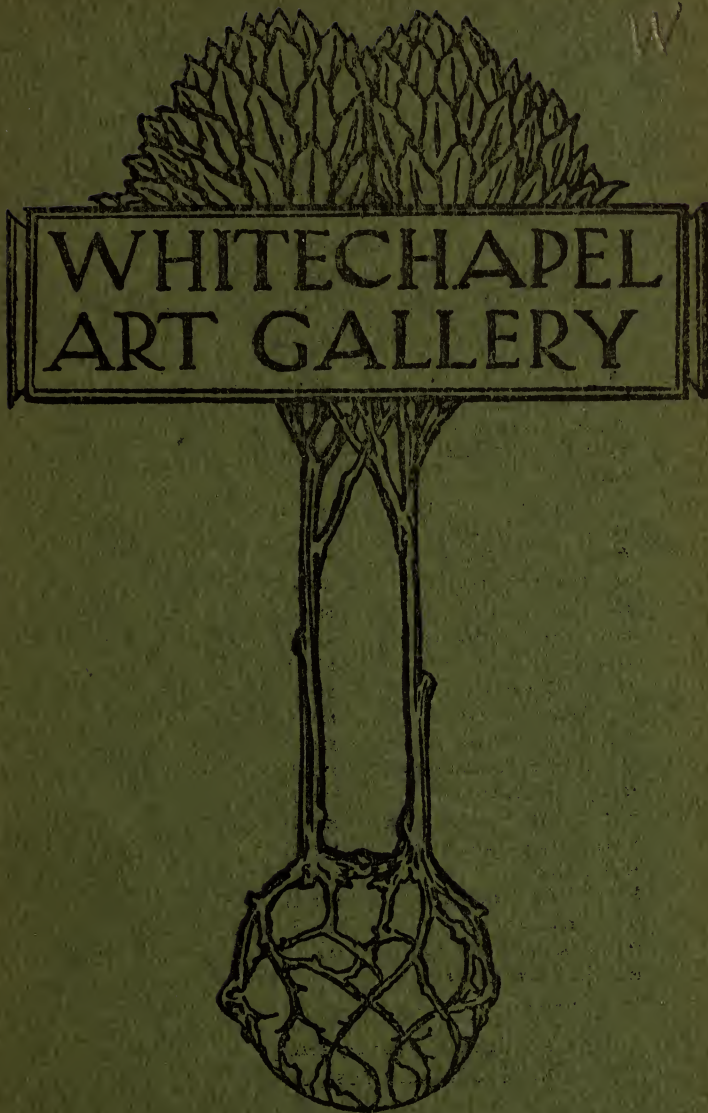


Price 1d.



HOUSE & HOME EXHIBITION

MAY 31 TO JULY 9, 1911.

12 noon to 9.30 p.m.

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*Appointed by  
the Trustees*

{

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## **IMPORTANT NOTICE.**

**In going through the Lower Gallery you are asked to follow the numbering of the Catalogue, keeping first to the right along the building materials aisle, and round the walls of the Gallery before entering the front door of model house in centre. The back door of the house is for EXIT ONLY.**

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**The expenses of this Exhibition have been exceptionally heavy, owing to the amount of structural work necessary. Visitors are asked to place Contributions in the boxes, or to send subscriptions or donations to the Secretary, Mr. C. Campbell Ross, at the Gallery.**

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**Some of the Exhibits are for sale, a list may be seen on application at the Turnstile.**

WHITECHAPEL ART GALLERY,  
HIGH STREET, WHITECHAPEL.

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HOUSE AND HOME  
EXHIBITION, 1911.

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PREFACE.

AT the present time housing and the various problems connected with it are among the most pressing questions of the day, and both to the economic and æsthetic sides of these questions new answers must be sought and new solutions found.

During the immense increase of industrial activity in the nineteenth century, when Britain made enormous strides as a manufacturing country, and wealth and luxury increased accordingly, there was no corresponding improvement in the housing of the people and the "traditional art" that had made almost every English town and village full of the beauty that comes from good proportion and good material rightly used, gave way to the violent negation of all beauty that we now see at every turn in our streets. Traditional art has almost entirely disappeared, and it has been said that the only vestiges of it that appear in our houses are seen in the decorations that good housewives put upon pie-crust or mark with chalk upon their front door steps.

It must not be thought that we mean that the old houses were ornamental and the new are not. Anyone who will compare new houses with old, say in Hampstead or Chiswick, will see that the ugliness of the newer houses consists very largely of the repetition of mechanical ornament. The same holds true of furniture. The ugliness of modern cheap furnishings is not due to their cheapness but to the fact that they attempt to ape the appearance of costly and elaborate articles.

There are signs that the worst period is over, and that in the three departments of town development, housing and furnishing, a change for the better has strongly begun.

Town planning schemes are being promoted in many towns, and it is to be hoped that, owing to more seemly arrangements of streets and the diminution of the curse of coal smoke, our towns may cease to be the ugly blotches they now are, and that their inhabitants may be assured of a brighter and healthier existence.

Much good work has been done in the replacing of insanitary areas by model dwellings. Those built by the London County Council at Millbank and elsewhere show excellent examples of good arrangement and design.

In domestic architecture a tendency towards better work may be noticed. In the design of small houses it is being recognised that cheap imitations of Gothic carving are out of place and that good proportion and pleasing materials are all-important, and in furniture, too, a reversion to older and simpler types has begun to be apparent.

Yet though there has been much important work done in these ways it is almost as nothing compared with what remains to be done. The intelligent interest that is taken in the improvement of towns, houses, and furniture is almost confined to members of public bodies and of the various professions connected with these matters. The British public has shown in regard to these subjects its usual easy-going tendency to take things as it finds them.

It is the object of this exhibition to promote in us an intelligent interest in the material surrounding of our life and an intelligently critical impatience of much of that surrounding, and to show suggestions how it might be improved.

It should be clearly understood that no claim is made that the arrangements shown are ideal. Ideals exist solely in the mind, and can never be realised, so an "Ideal Home" exhibition is not possible. Any really authoritative exposition of the best sorts of houses to live in and the best sorts of furnishings would be a very costly affair, and would involve the invention and making of a very large number of special exhibits, and could only be done adequately by some body with much greater financial resources than are at the disposal of this Gallery.

Separate explanations of the purpose of the various parts of the present exhibition will be found further on. The two lower galleries are devoted to the vexed questions of the application of commonsense and good taste to modern housing, and the Upper Gallery shows "Homes of the Past" by means of bays furnished to show interiors of various periods and by water-colours and photographs.



# CATALOGUE.

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## LOWER GALLERY.

- 1 Model of the Garden Suburb of Hellerau, near Dresden

*Lent by* GARTENSTADT, HELLERAU

The garden suburb of Hellerau is situated about  $2\frac{1}{4}$  miles from the centre of Dresden. The preliminary work was started in 1906, and building operations in spring, 1909. By October, 1910, about 160 self-contained houses were built and occupied. The area of the land is 350 acres, and it stands about 300 feet higher than Dresden. The prevailing wind is from the west, that is, towards the city rather than from it. This ensures good air. The general plan was made by Professor Riemerschmid, of Munich. The suburb is divided into two portions, one for cottages and one for larger houses. The financial arrangements are such that all speculation is impossible, and all profits over 4 per cent. go to the general good.

- 2 Garden Vase

*Lent by* MESSRS. LIBERTY

- 3 Combination Range

*Lent by* MESSRS. THOS. ELSLEY, LTD.

- 4 "Burkone" Fire and Cast-iron Mantel

*Lent by* THE STANDARD RANGE & FOUNDRY CO.

- 5 Cast-iron Fireplace

*Designed by* LONGDEN & CO.

*Lent by* THE CARRON COMPANY

The mantel-pieces in cast-iron and tile on each side of the entrance have been chosen to show that there is no lack of well-designed chimney-pieces at moderate prices on the market at the present time. The fireplace is the most important part of a room. Yet its design has been too often a matter of chance, and unsuitable ornament in iron, wood, and stucco has been almost universal in recent years. But just as there is an improvement now in domestic architecture there are signs that the manufacturers of the present day are willing to meet this by the application of good design to the domestic fireplace.

- 6 Cast-iron Fireplace

*Designed by* LONGDEN & CO.

*Lent by* THE CARRON COMPANY

- 7 Tile Fireplace and Wood Mantel  
*Lent by* THE WELL FIRE COMPANY
- 8 Tile Fireplace  
*Lent by* MESSRS. BRATT, COLBRAN & Co.
- 9 Exhibit by The Coal Smoke Abatement Society  
*Lent by* THE COAL SMOKE ABATEMENT SOCIETY
- 10 Illustrations of Garden Suburb of Hellerau,  
near Dresden  
*(See Model, No. 1)*  
*Lent by* GARTENSTADT, HELLERAU
- 11 Garden Vase  
*Lent by* MESSRS. LIBERTY
- 12 Lithograph  
*Lent by* MESSRS. ASHER
- 13 Kitchen Range  
*Designed by* C. F. A. VOYSEY  
*Made and lent by* MESSRS. THOS. ELSLEY, LTD.
- 14 Lithograph  
*Lent by* MESSRS. ASHER
- 15 Garden Vase  
*Lent by* MESSRS. LIBERTY
- 16 Lithograph  
*Lent by* MESSRS. ASHER
- 17 "Frazzi" Partition Wall with smooth surface  
*Lent by* THE FRAZZI FIREPROOF CONSTRUCTION Co.
- 18 Sundial  
*Lent by* MESSRS. LIBERTY
- 19 Three Lithographs  
*Lent by* MESSRS. ASHER

Most of us cannot afford original paintings and drawings for our walls, and must be content with reproductions. One of the principles that we should observe in the choice of such pictures is that they should be of the same size as the originals, or as nearly so as possible. There is a close connection between what the human hand can do and what delights the human eye. A small reproduction of a large picture, far more minute than the artist could draw, will never be a satisfactory decoration for a wall. It will be certain to require close examination before it can be properly seen, and will be teasing to the eye at the distance from which a picture should be judged as a decorative feature.

It would seem, then, that the most satisfactory cheap pictures will be lithographs drawn for reproduction, or facsimiles of drawings.

## 20 Garden Posts, Gates, and Chains

*Lent by* THE SECOND HAMPSTEAD TENANTS, LTD.

Posts and chains, with a low hedge behind, or plain oak fencing, form a much more pleasing fence than the walls of brick with cast-iron above that are so commonly seen.

## 21 Walling in Brick and Tiles, and Vertical Tiling

*Lent by* MESSRS. THOMAS LAWRENCE & SONS (bricks)  
and THE DANESHILL BRICK & TILE CO. (tiles)

As London is in the middle of the best districts for brick earth in Britain, it has been largely built of brick, and will probably continue to be so. Brick is a humbler material than stone, but there is no reason why a brick building should not be a beautiful one. The grand old palaces of Siena in Italy are built of brick, and Hampton Court, no less beautiful, is also of brick. Some fine examples of eighteenth century houses built of brick may be seen in Stepney Green.

The ugliness of the brick-built suburbs of London testifies loudly to the misuse of good material.

Within the last ten years architects have studied to good purpose the use of brick in old English houses, and a change for the better has set in.

There is at least one suburb of London where beautiful brickwork may be seen—the Hampstead Garden Suburb.

It is impossible to demonstrate adequately in this exhibition the difference between crudely coloured, badly built brickwork and the “real right thing.” Visits of comparison between the Hampstead Garden Suburb and any neighbouring suburb will be necessary to enforce the lesson, but the contrast between the crudeness of the brickwork built against the blank wall of central house and the mellowness of those on the long wall opposite should be noted. It is hoped that the examples of brickwork here shown will draw attention to this subject and show something of the merits of good brickwork well built. One of the most important things in brickwork is that the colour should be mellow and the surface not too smooth.

“Texture” is a word much used by architects in regard to building materials, and good texture is keenly sought by some of them. To the public generally the word conveys little meaning, and the importance of good texture is largely overlooked. Colour and texture in buildings, taken together, stand for what in regard to human faces we call “complexion,” and just as we are pleased by a fine complexion in a human face and displeased by unwholesome colour and surface, so we should look on a building to judge its texture.



If the future development of our towns is to be free from the blighting ugliness that has fallen on them since the early years of the nineteenth century, it will depend very much on what bricks will be used and how they will be built.

- 22 Fresco Panel  
*Painted and lent by* FRANZ WILFRID WALTER, Esq.
- 23 Euboelith Patent Flooring
- 24 Brickwork of light-red "Osta" bricks  
*Lent by* MESSRS. J. FENWICK OWEN & Co.
- 25 Four Panels of Minerva Paint  
*Lent by* MESSRS. PINCHIN, JOHNSON & Co.
- 26 Oak Block Flooring  
*Lent by* TURPIN'S PARQUET FLOORING Co.
- 27 Brickwork of dark-red 2-inch "Osta" bricks  
*Lent by* MESSRS. J. FENWICK OWEN & Co.
- 28 Panel of Paripan Paint (flat finish)  
*Lent by* MESSRS. RANDALL BROS.
- 29 Brickwork of multi-coloured "Osta" bricks  
*Lent by* MESSRS. J. FENWICK OWEN & Co.
- 30 Two Panels of Paripan Paint (glossy finish)  
*Lent by* MESSRS. RANDALL BROS.
- 31 Brick Walling with Slates above, to show a usual, but harsh and unpleasing, combination of building materials

However good materials may be in themselves, unless they are grouped harmoniously the result will be an artistic disaster. In how many hundred miles of London streets the combination here shown may be observed, and how crude and harsh it is!

This arrangement should be contrasted with that shown almost opposite (No. 21). Surely in a town like London, surrounded by country that produces beautiful bricks and tiles, it were better to use the materials of the neighbourhood when they combine so harmoniously, and use slates only with stone or whitewashed buildings, with which they can combine admirably.

- 32 Larch Flooring as used in the Sutton Dwellings  
*Lent by* MESSRS. SPENCER SANTO & Co.
- 33 Cast-lead Garden Tub  
*Designed and lent by* GEORGE P. BANKART, Esq.

- 34 Larch Floring as used in the Sutton Dwellings  
*Lent by* MESSRS. SPENCER SANTO & CO.
- 35 Brickwork of multi-coloured bricks  
*Lent by* MESSRS. HENRY FINCHER & CO.
- 36 Panel of Modelled Plaster  
*Designed and lent by* GEORGE P. BANKART, Esq.
- 37 Brickwork of light-red bricks  
*Lent by* MESSRS. HENRY FINCHER & CO.
- 38 Cast-lead Rainwater Head  
*Designed and lent by* GEORGE P. BANKART, Esq.
- 39 Various Plans  
*Designed and lent by* GEOFFREY LUCAS, Esq.,  
A.R.I.B.A.
- 40 Pitch-pine Flooring  
*Lent by* THE CHEAP WOOD CO.
- 41 Three Panels of "Duresco" Distemper  
*Lent by* THE SILICATE PAINT CO.
- 42 Brickwork of grey bricks, as used at St.  
Jude's-on-the-Hill, Hampstead Garden  
Suburb  
*Lent by* MESSRS. S. & E. COLLIER
- 43 Deal Block Flooring  
*Lent by* MESSRS. JOSEPH F. EBNER & CO.
- 44 Panel of Enamelac  
*Lent by* MESSRS. LEWIS BERGER & CO.
- 45 Two Panels of Matone flat Enamel  
*Lent by* MESSRS. LEWIS BERGER & CO.
- 46 Brickwork of purple-grey stock bricks  
*Lent by* THE CROWBOROUGH BRICK CO.
- 47 Ebnerite Patent Flooring  
*Lent by* MESSRS. JOS. F. EBNER & CO.
- 48 Brickwork of dark-red 2-inch bricks  
*Lent by* THE NYEWOOD BRICK CO.
- 49 Four Panels of Ripolin Paint  
*Lent by* RIPOLIN, LTD.
- 50 Corkadamant Flooring  
*Lent by* THE BRITISH CORK ASPHALTE, LTD.

- 51 Sample of "Burr" Walnut Wood  
*Lent by* MESSRS. C. & R. LIGHT
- 52 Plastoment Patent Flooring  
*Lent by* THE PLASTOMENT ASBESTOS FLOORING CO.
- 53 Brickwork of yellow stock bricks  
*Lent by* MESSRS. D. & C. RUTTER.
- 54 Samples of woods used in joinery and cabinet-making  
*Lent by* MESSRS. C. & R. LIGHT
- 55 Panel of Polished Satin Walnut  
*Lent by* MESSRS. C. & R. LIGHT
- 56 Pair of Fire-dogs  
*By* ALFRED STEVENS  
*Lent by* MESSRS. SHUFFREY & CO.
- 57 Fireplace  
*By* ALFRED STEVENS  
*Lent by* THE COALBROOKDALE CO.

Alfred Stevens (1817-1875) was perhaps the greatest English artist who has designed domestic work. Like the giants of the Italian Renaissance he showed his capacity for all forms of artistic expression, and proved his saying, "I know of but one art," to be the essence of his artistic faith. Though neither he nor William Morris were imitators, they showed themselves the nineteenth century inheritors of two opposing traditions in art. So as Morris may be described as a great Gothic artist, Stevens may be claimed as a great Classic artist.

- 58 Design for Plaque  
*Drawn by* ALFRED STEVENS  
*Lent by* MESSRS. MINTON & CO.
- 59 Ten Fireiron Handles  
*By* ALFRED STEVENS  
*Lent by* MESSRS. F. EDWARDS & SON
- 60 Design for Plaque  
*Drawn by* ALFRED STEVENS  
*Lent by* MESSRS. MINTON & CO.
- 61 Garden Vase  
*Lent by* MESSRS. LIBERTY
- 62 Design for Vase  
*Drawn by* ALFRED STEVENS  
*Lent by* MESSRS. MINTON & CO.
- 63 Design for Vase  
*Drawn by* ALFRED STEVENS  
*Lent by* MESSRS. MINTON & CO.

- 63A Plans and Photographs of House at Letchworth  
*By* J. A. HALLAM
- 64 Plan of Block of Flats (see Flat A)  
*Designed and lent by* LIONEL G. PEARSON, Esq.
- 65 Drawings of House at St. Albans  
*Drawn and lent by* H. F. PONTON, Esq., A.R.I.B.A.
- 65A Child's Cot  
*Made and lent by* MESSRS. HEAL & SON
- 

## **A** Flat for a Single Person

*Designed by* LIONEL G. PEARSON

*Lent by* GENERAL BUILDERS, LTD. (windows)

MESSRS. F. EDWARDS & SON ("Worker" range)

MR. THOMAS ALTY (food locker)

MESSRS. WM. MOSS & CO., LTD. (sanitary fittings)

"J.M." CURTAIN ROD CO. (curtain rods)

MESSRS. TRELOAR (rugs)

MESSRS. FRANK STAINES & CO. (cup rack and tray)

MR. NORMAN FRANKS (crochery)

MESSRS. BENJ. NORTH & CO. (chairs)

THE CRAFT SCHOOL (bureau—*designed and made by*  
J. FRISWELL)

TOM BLANDE, Esq. (bed)

A. SCHNEIDER, Esq. (home-made corner cupboard)

The table, wardrobe, and dresser are for sale; apply to the Secretary at the Gallery. The wallpapers were given by MESSRS. JEFFREY & CO., and the curtains by MESSRS. BURNET & CO.

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The main idea in planning this flat was to arrange everything so that the single tenant (spinster or bachelor, as the case might be) could, if necessary, do all the housework unaided. There are large numbers of young people of both sexes who come up to London to earn their living and find the usual London lodgings dreary and distasteful. There seems no reason why small self-contained flats should not be erected to suit these tenants. The elements of housework and cooking are soon learnt by experience, and the lighter meals, such as breakfast and tea, present no great difficulty even to the beginner. A simple restaurant might be run in connection with the flats, where the main meal of the day could be obtained. The living room is so arranged that when the curtains to the bed recess are drawn the room appears as a sitting room. The fitting at the end of the recess provides hanging space and drawers for clothes, etc., and so there is no need for a chest of drawers. The basin

in the lavatory avoids the necessity of a wash-stand. The cupboard on the right side of the fireplace is for groceries and stores, with space under for coal; on the left is a larder with ventilators top and bottom through the external wall. The dresser with the array of plates and cups is itself an embellishment to the room. The scullery contains a sink with draining board, a shelf for pots and pans, and a gas cooker. There is a douche in the lavatory, as this is an excellent form of the "morning tub" and occupies less space than an ordinary bath. The space occupied by the flat was to some extent dictated by the size of the bay into which it is fitted, but the plan hung beside the entrance to the flat shows how the same space and arrangement could be worked into a block with a central corridor having a staircase at each end and balconies at intervals overlooking road or garden. The superficial area of this flat is identical with that of a self-contained flat for single tenant which has recently been erected in London.

66 Child's Bedstead (home-made)  
*Made and lent by* OSWALD COX, Esq.

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# EXHIBIT LENT BY CO-PARTNERSHIP TENANTS, LTD.

(6 Bloomsbury Square, W.C.)

The methods adopted by the Co-partnership Tenants, Ltd., and the Federated Societies are briefly as follow:—

To purchase in the suburb of a growing town an estate of land, and plan or lay-out the same so as to provide—

- (a) Suitable playing sites for the tenants and their children;
- (b) A reasonable limitation of the number of houses to the acre, so that each house may have a private garden;
- (c) Pleasing architectural effects, both in the grouping and designing of the houses.

To erect substantially-built houses, provided with good sanitary and other arrangements for the convenience of stockholders desiring to become tenants.

To let these at ordinary rents.

To pay a moderate rate of interest on capital (usually 5 per cent. on shares and 4 per cent. on loan stock), and to divide the surplus profits (after providing for expenses, repairs, and sinking fund) among the tenant stock-holders, in proportion to the rents paid by them. Each tenant stock-holder's share of profits is credited to him in capital instead of being paid in cash, until he holds the value of the house tenanted by him, after which all dividends may be withdrawn in cash.

- 67 Garden City Tenants, Ltd., Letchworth—  
Views of Houses
- 68 Stoke-on-Trent Tenants, Ltd.—  
Development of Estate of 38 acres
- 69 Harborne Tenants—  
Development Plan
- 70 Brentham Garden Suburb, Ealing Tenants,  
Ltd.—
- (A) Plan of Brentham Garden Suburb, 60½ acres
  - (B) Key-plan showing the dates of purchase of the different plots of land. The gradual development of the Garden Suburb idea is shown by these two plans
  - (C) View of Institute opened by T.R.H. the Duke and Duchess of Connaught, May 27, 1911, and of the proposed Hall and Hostel adjoining the Institute
  - (D) Drawings and photographs of Houses, Recreation Ground, etc., on the Brentham Garden Suburb
  - (E) Model of Two Houses
- 71 Hampstead Garden Suburb and Proposed Extensions of Suburb by the Hampstead Garden Suburb Trust and by Co-partnership Tenants, Ltd.
- |   |     |     |            |
|---|-----|-----|------------|
| Area of original Suburb   | ... | ... | 240 acres. |
| Extension by the Hampstead Garden Suburb Trust and Co-partnership Tenants, Ltd. | ... | ... | 100 acres. |
| Extension by Co-partnership Tenants, Ltd., to East Finchley                     | ... | ... | 302 acres. |
| Total   | ... | ... | 642 acres. |

Including the proposed extensions, the total area will be rather more than one square mile.



Drawings and Photographs of houses, etc., on  
the Hampstead Garden Suburb—

- (A) Haven of Rest
- (B) Co-partnership Homes for Aged People
- (C) Typical Cottage and Garden
- (D) Garden showing Ten Months' Growth
- (E) Picture Showing Six Views of the Estate
- (F) Five Views of Estate
- (G) Wordsworth Walk (perspective)
- (H) Visit of the Duke of Connaught

- 72 Manchester Tenants, Ltd.—  
Plan of Three Cottages
- 73 Sevenoaks Weald—  
Plan of Three Cottages
- 74 Liverpool Garden Suburb Tenants, Ltd.—  
(A) Development of about one-third of the Estate of 180 acres  
(B) View of houses in Thingwall Road
- 75 Sealand Tenants, Ltd., Sealand, near Chester—  
Development of Estate of about 46 acres
- 76 West Side of Brentham Way—  
View of Houses
- 76A Co-partnership in Housing (Cloth Sign)
- 77 Asmun's Place, Hampstead Garden Suburb  
*Architects*, MESSRS. BARRY PARKER and RAYMOND UNWIN  
*Painted by* F. W. WALTER, Esq.

- 77A Child's Table, Two Chairs, and Wash-stand  
*Made and lent by* MESSRS. HEAL & SON

- 78 Cast-lead Garden Vase on Stone Pedestal  
(*Placed in Vestibule*)  
*Lent by* MESSRS. T. ELSLEY, LTD.

Copied from Hampton Court Palace Gardens; design of  
Sir Christopher Wren.

- 79 Case of Eleven Vases  
*Made by* MESSRS. MARTIN BROS.  
*Lent by* MR. & MRS. NELSON DAWSON.

## 80 Colour Demonstration

*Lent by MESSRS. PILKINGTON (vases)*

These are arranged to show how colours go with each other. The vases are set against backgrounds which bring out their beauties, except that at the extreme right. The orange vase is obviously one that should be set against a plain background. If a room has a strong harsh wallpaper it is useless to place beautiful objects in it in the hope of getting a good effect. The lustre vase which is placed against the white "coral" paper "tells" very well, whereas the one against the strong red paper is quite "killed," and one gets no right idea of its beauties.

## 81 An Arrangement of Furnishings to call attention to the over-elaboration and lack of harmony too often seen in modern interiors

This exhibit has been arranged to show the sort of combination of furnishings that may be seen in thousands of homes. The liking for colour and ornament is in itself a good thing, and is the most important element in the feeling for art generally. But with most of us this liking has been entirely untrained, and we are too apt to mistake mere loudness for beauty, to pay little heed to the general effect of our rooms, and to overcrowd them with objects of all kinds, vaguely intended to be ornamental, and apt to collect dust to the detriment of our health. In this exhibit the green paper is clearly too strong in colour in combination with the strong red of the hangings and the bright colours of the ornaments. Then as to the overmantel, it is doubtful whether it is ever advisable to have an ornamental overmantel in a small room. In a large reception room a fine overmantel will give added dignity, but when the features proper to large and imposing rooms are imitated in small rooms the result is confusion. Then it is generally inadvisable to have carved furniture unless one can afford furniture of the best kind like the Jacobean and Chippendale pieces in the "Homes of the Past" upstairs. And how very few there are who can afford such examples! Furniture should first of all be strong and comfortable, and if this is attained its forms will be pleasing to the eye without carved ornament of any kind.

The fireplace is shown covered by a hanging. In these days of anti-consumption crusades, the lesson of fresh air is being strongly urged upon us, and in order to get it the chimney should be kept open and allowed to act as an outlet ventilator and the open window as an inlet.

## 82 Colour Demonstration

## 83 Colour Demonstration

The people of this country have got the reputation of not caring for colour in the way in which the peoples of the East and of Southern Europe care for it. But it is well worth our while to care for colour, for the choice of restful and pleasant schemes of colour for our rooms may go far to make us happy and at rest in our surroundings.

To lay down general rules for the management of colour is extremely difficult, but the following suggestions, if they do not secure good colour, will be of use in the avoidance of bad colour.

In sitting-rooms and bedrooms wallpaper should always be regarded as a background which should not be too assertive for the furniture which is seen against it.

Colour should generally be darkest in carpets, and should be gradually lighter up to the ceiling, which should be lightest of all.

To secure bright colour without loss of harmony, a good way is to choose a paper in which bright colours are relieved against an almost white ground. As each colour is thus seen against the light tone, and as the bright colours are not relieved against each other, discord is avoided.

The same is true of a black background. This may be seen in the example of wallpaper with black background here.

## 84 Set of Seven Photographs and Plan of Houses at Fallings Park, Wolverhampton

*Designed and lent by* BASIL STALLYBRASS, Esq.

These houses obtained gold, silver, and bronze medals at the Cottage Exhibition at Fallings Park.

**B** Room Arranged by the Peasant Arts Society and Geoffrey H. Lupton, Esq.

The members of the Peasant Arts Society (17, Duke Street, W.) take this opportunity to explain the nature of their work and hope. Their desire is to restore the true country life, its faith and its crafts, which they believe to be absolutely essential to the saner life of this and every country, and their work is directed to this end.

To increase the love and knowledge of Traditional Design, to encourage beautiful and useful hand-work, done under happy conditions in the country, and to sell the products to those who can appreciate them, is their immediate purpose. On the other hand, care is taken to price work at its proper commercial value, so as to maintain a right standard, and in no way to undersell individual craftsmen.

Hand-work alone is compatible with the truest country life; and the larger aim of the Society is to make a country

movement, whence vital action can proceed to effect the real re-population of England, and the restoration to our people of their hands, their faith, and their country-side. In so far as the public will appreciate its ideals and help its efforts, its work will go forward; having done its part, with the public will lie its failure or success.

“DI TUTTE LE ARTI MAESTRO E AMORE.”

(*Of all the arts Love is the greatest.*)

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- 85 English Oak Writing Table  
*Made and lent by* GEOFFREY H. LUPTON, Esq.
  - 86 Wicker Chair  
*Lent by* THE PEASANT ARTS SOCIETY
  - 87 Rush-seated Armchairs  
*Made by* W. P. CLISSETT  
*Lent by* GEOFFREY H. LUPTON, Esq.
  - 88 English Oak Dresser  
*Made and lent by* GEOFFREY H. LUPTON, Esq.
  - 89 English Oak Dining Table  
*Made and lent by* GEOFFREY H. LUPTON, Esq.
  - 90 Series of Nine Designs—"The Sower"  
*Designed by* GODFREY BLOUNT, Esq.  
*Lent by* THE PEASANT ARTS SOCIETY
  - 91 Hangings and Pottery  
*Lent by* THE PEASANT ARTS SOCIETY
  - 92 English Oak Child's Chair  
*Made and lent by* GEOFFREY H. LUPTON, Esq.
- 
- 93 Chestnut Cupboard  
*Designed by* AMBROSE HEAL  
*Lent by* MESSRS. HEAL & SON
  - 94 Piece of Hand-woven Flax Cloth  
*Woven and lent by* MISS MINNIE BROWN
  - 95 Oak Armchair  
*Made and lent by* TOM BLANDE, Esq.
  - 96 Settee  
*By* TOM BLANDE and E. S. GIBSON  
*Lent by* TOM BLANDE, Esq.
  - 97 Dressing Glass  
*Designed by* M. H. BAILLIE-SCOTT  
*Made and lent by* T. BLANDE, Esq.

- 98 English Walnut Book or China Shelves  
*Made and lent by* ERNEST W. GIMSON, Esq.
- 99 Wrought-iron Grate  
*Designed by* EDWARD SPENCER  
*Lent by* THE ARTIFICERS' GUILD, LTD.
- 100 Chair  
*Made and lent by* A. ROMNEY GREEN, Esq.
- 101 Wrought-iron Standard Lamp  
*Designed by* EDWARD SPENCER  
*Lent by* THE ARTIFICERS' GUILD, LTD.
- 102 Stand of Fireirons  
*Lent by* THE ARTIFICERS' GUILD, LTD.
- 103 English Oak Bureau  
*Made and lent by* A. ROMNEY GREEN, Esq.
- 104 English Oak Mirror  
*Made and lent by* ERNEST W. GIMSON, Esq.
- 105 Two Vases  
*Made and lent by* MESSRS. MARTIN BROS.
- 106 Old Oak Chest  
*Made and lent by* C. ROMNEY GREEN, Esq.
- 107 Pair of Enamelled Bronze Candlesticks  
*Designed by* PROFESSOR W. R. LETHABY  
*Lent by* THE CARRON COMPANY
- 108 Carved and Gilded Pot-pourri Bowl  
*Made and lent by* JOSEPH ARMITAGE, Esq.
- 109 Banner  
*Lent by* THE PEASANT ARTS SOCIETY
- 110 Tall Candlestick (electric)  
*Designed by* EDWARD SPENCER  
*Lent by* THE ARTIFICERS' GUILD, LTD.
- 111 Carved Music Cabinet  
*Made and lent by* GEORGE JACK, Esq.
- 112 Wrought-iron Lamp  
*Designed by* EDWARD SPENCER  
*Lent by* THE ARTIFICERS' GUILD, LTD.
- 113 Two Vases  
*Made and lent by* MESSRS. MARTIN BROS.
- 114 Hand-weaving  
*Lent by* THE HASLEMERE WEAVING INDUSTRY

- 115 Set of Fireirons  
*Designed by* ERNEST GIMSON  
*Lent by* G. P. BANKART, Esq.
- 116 Tablecloth  
*Embroidered by* MRS. GEO. P. BANKART  
*Lent by* G. P. BANKART, Esq.
- 117 Hinged Fender  
*Designed by* EDWARD SPENCER  
*Lent by* THE ARTIFICERS' GUILD, LTD.
- 118 Oak Chest  
*Painted by* MR. & MRS. A. H. POWELL  
*Made and lent by* S. H. BARNSLEY, Esq.
- 119 Set of Fireirons  
*Designed by* ERNEST GIBSON  
*Lent by* G. P. BANKART, Esq.
- 120 Chest of Drawers  
*Designed and lent by* ERNEST GIMSON, Esq.
- The pieces of furniture and other articles in this aisle were chosen with a view to showing typical examples by modern craftsmen. It may be found interesting to compare them with the old furniture in the Upper Gallery. This modern furniture does not imitate the style of any former time, but it is clearly more nearly related to the Gothic than to the Classic tradition. Its distinguishing characteristics are the choice of suitable material, and a scrupulous respect for the material as a dominant factor in the design.
- 121 Child's Mirror  
*Designed by* ERNEST GIMSON  
*Lent by* MISS JOYCE MARY WINMILL
- 122 Two Vases  
*Made and lent by* MESSRS. MARTIN BROS.
- 123 Bracket  
*Lent by* THE CRAFT SCHOOL
- 124 Piece of Hand-woven Orange Lustre  
*Woven and lent by* MISS MINNIE BROWN
- 125 Oak Music Cabinet ("Tall Boy")  
*Designed by* JOSEPH ARMITAGE  
*Lent by* GEORGE P. BANKART, Esq.
- 126 Table  
*Designed and made by* A. J. CROCKETT  
*Lent by* THE CRAFT SCHOOL



- 127 Stool  
*Designed and made by J. FRISWELL*  
*Lent by THE CRAFT SCHOOL*
- 128 Dish  
*Designed and made by H. WILSON*  
*Lent by THE CRAFT SCHOOL*
- 129 Formosan Basket  
*Lent by MESSRS. LIBERTY*
- 130 Mirror in Carved Oak Frame  
*Designed and made by J. NEWMAN*  
*Lent by THE CRAFT SCHOOL*
- 131 Two Vases  
*Made and lent by MESSRS. MARTIN BROS.*
- 132 Formosan Basket  
*Lent by MESSRS. LIBERTY*
- 133 'Toasting Fork  
*Designed and made by J. BUCHANAN (a boy 11 years old)*  
*Lent by THE CRAFT SCHOOL*
- 134 Poker  
*Designed and made by R. WILSON*  
*Lent by THE CRAFT SCHOOL*
- 135 Poker  
*Designed and made by W. H. SKAFTE*  
*Lent by THE CRAFT SCHOOL*
- 136 Dish  
*Designed and made by P. OATES*  
*Lent by THE CRAFT SCHOOL*
- 137 Formosan Basket  
*Lent by MESSRS. LIBERTY*
- 138 "Dryad" Cane Chair  
*Designed by J. CRAMPTON*  
*Lent by HARRY PEACH, Esq.*
- 139 Oak Corner Cupboard  
*Designed and lent by GEORGE JACK, Esq.*
- 140 Japanese Basket  
*Lent by MESSRS. LIBERTY*
- 141 Examples of Basketwork
  - (A) Soiled Linen Basket (white willow)
  - (B) Waste-paper Basket (white and buffed willow)

## (C) Cheap Waste-paper Basket

The border is broken to show that the stakes are merely stuck into it, instead of border being formed in one with the rest of the basket.

(D) Waste-paper Basket (white and buffed willow)

(E) Flasket, or Washing Basket

(F) Old English Reticule (buffed skein willow)

(G) Bread Basket

(H) Breakfast Tray

(J) Knitting Basket

(K) Old English Reticule (white willow)

*Made by* SIDNEY HUME (A, B, D, G, H, J)

FRANK PRESTON (E)

THOMAS KNIGHT (K)

*Lent by* JAMES OKEY, Esq.

Basket-making is one of the oldest crafts in existence. The basket-maker in primitive communities has a wide range of activity. He is the house-builder, the military engineer, the boat-builder, the maker of innumerable domestic utensils, including vessels to hold and heat water.

The craft is not only important in itself, it has been the cause of greatness in other crafts. It was the parent of all textile arts; for basket-work is literally a weaving process. The willow pattern in old china, and the basket capitals in Byzantine architecture are derived from basket work. English basket work is made, not from branches of willow trees, but from specially cultivated osier beds. An interesting use of basket work is seen annually in Whitechapel, for the booths under which the symbolic ceremonies of the Feast of Tabernacles are carried out are made of basket work.

Basket making is not work that can be casually learned, but is a highly skilled trade, and the Basket Makers' Trade Union is one of the most flourishing in London. It is work that can only be done by hand.

142 Formosan Basket

*Lent by* MESSRS. LIBERTY

143 Japanese Basket

*Lent by* MESSRS. LIBERTY

144 Formosan Basket

*Lent by* MESSRS. LIBERTY

145 Japanese Basket

*Lent by* MESSRS. LIBERTY

- 146 Formosan Basket  
*Lent by* MESSRS. LIBERTY
- 147 Japanese Basket  
*Lent by* MESSRS. LIBERTY
- 148 Japanese Tray Basket  
*Lent by* CHARLES HOLME, Esq.
- 149 Japanese Charcoal Basket  
*Lent by* CHARLES HOLME, Esq.
- 150 Japanese Flower Basket  
*Lent by* CHARLES HOLME, Esq.
- 151 Japanese Tobacco Pouch Basket  
*Lent by* CHARLES HOLME, Esq.
- 152 "Devon" Tile Fireplace  
*Lent by* MESSRS. CANDY & CO.
- 153 Norton Way, Letchworth  
*Lent by* THE FIRST GARDEN CITY, LTD.
- 154 Messrs. W. H. Smith & Sons' Bookbinding  
Works at Letchworth (exterior)  
*Lent by* THE FIRST GARDEN CITY, LTD.
- 155 Cast-iron Fireplace  
*Designed by* C. F. A. VOYSEY  
*Lent by* MESSRS. THOS. ELSLEY, LTD.
- 156 A Modern Inferno : A Northern Manufacturing  
Town  
*Lent by* THE FIRST GARDEN CITY, LTD.
- 157 Bird's-eye View of Letchworth  
*Lent by* THE FIRST GARDEN CITY, LTD.
- 158 Cast-iron Fireplace  
*Designed by* A. H. KENNEDY  
*Lent by* THE FALKIRK IRON CO.

Cast-iron has generally been regarded as a very difficult material to treat artistically. Ruskin has testified against it to the best, or worst, of his power. It has been associated with ugliness in its most acute phases, yet the material is not inherently inartistic. One has only to see such things as the beautiful fireplace by Alfred Stevens, shown elsewhere in this Gallery, or the old fireback in the Upper Gallery, to be convinced of this. It has a special advantage for chimney-pieces in being fireproof. The selection shown on each side of the entrance prove that iron-founders of the present day are able to produce admirably designed mantelpieces in this material.

159 Letchworth : A Manufacturing and Residential Town

*Lent by* THE FIRST GARDEN CITY, LTD.

160 Cast-iron Fireplace

*Designed by* LEONARD STOKES, P.R.I.B.A.

*Lent by* THE FALKIRK IRON CO.

161 Panoramic View of Letchworth (to scale)

*Lent by* THE FIRST GARDEN CITY, LTD.

162 Cast-iron and Tile Fireplace

*Designed by* A. H. KENNEDY, Esq.

*Lent by* THE FALKIRK IRON CO.

163 Dutch Stove

*Lent by* MESSRS. VAN STRAATEN & Co.

164 Illustrations of Bournville—

(A) Plan of Bournville

(B) Plans and Elevations of Typical Houses

(C) Photographs

(D) Statistics

*Lent by* THE BOURNVILLE TRUST

Bournville is the garden town built by Messrs. Cadbury, and chiefly tenanted by their workpeople.

165 Garden Vase on Stand

*Lent by* MESSRS. LIBERTY

166 Design for a Small House

*Designed and lent by* C. C. WINMILL, Esq.

The lower floor and one bedroom have been built in Lower Gallery, with adaptations.

167 Alternative Design for Small House

*Designed and lent by* R. M. TAYLOR, Esq.

168 Six Garden Tubs on Terrace in Front of Model of House

*Lent by* THOMAS DAVIES, Esq.

N.B.—The Plants in the Garden Tubs on Terrace and in other parts of the Gallery are sent from Regent's Park. (A. D. WEBSTER, Esq., *Superintendent*.)

169 Garden Seat

*Lent by* CASTLE'S SHIPBREAKING CO.

## C Full Size Model of the Lower Floor of a Small House

*Designed by C. C. WINMILL, Esq.*

The models in the middle of the Lower Gallery show the ground floor and one bedroom of a cottage or small house, designed to occupy a space equal to that between the four columns in the Hall, to cost approximately £250 and to be suitable for a man with £200 a year.

The complete house would contain :—

Ground Floor.—Entry, with small hall and staircase. Large living room, 280 ft. area, which can be divided into two rooms, and kitchen, scullery, and w.c.

First Floor.—Bathroom and w.c. and four bedrooms, approximately 170 ft., 110 ft., 77 ft., and 66 ft. in area.

Drawings of it may be seen on the easel by the terrace. These show the house exactly as it would be built, whereas one or two liberties have been taken with the models, for convenience of exhibition. The walls, for instance, are made too thin for a real house, the stairs arranged so that people can walk on the level into the small room, the kitchen fireplace so built that a column forms one of its jambs, and the w.c. built in outline only.

Simplicity, comfort; maximum of sunlight, thorough ventilation, and conservation of heat have been the dominant factors in the scheme. The house being placed to face east, the sun would shine into every room in the course of the day, and would be on the large sitting room all day. The fireplace of the living room is arranged so as to give out as much heat as possible, the grate used being the well-known "Philip Webb" grate, made and supplied by Messrs. Elsley, and on most days in winter the heat given out through the back of this fireplace would be sufficient to warm the small room. The tile sides or setting to this fireplace are formed of the Daneshill hand-made tiles, made by W. R. Hoare, of the Daneshill Brickworks, Basingstoke, and show how materials used in a natural way may produce a simple and dignified fireplace. Tiles were used very much in this way in mediæval times, as may be seen in the old castles of Bodiam and Hurstmonceaux.

The kitchen range is supplied by Messrs. Chas. Heap and Co., of Leicester Street, Leicester Square, W.C. One of these little "Leicester" ranges is used in the cottage of an architect who commands respect amounting to veneration. After ten years' use he speaks in the highest terms of its efficiency and construction. No repairs have had to be done to it during that time, and one set of firetile lumps lasted nine and a half years. With only half a ton of coal and one sack of coke it will serve his household of four

persons for two months, and it can quite easily cook a dinner for seven people.

The copper (known as the "Jack Horner") is supplied by Messrs. Elsley, of Great Titchfield Street, W.C., and holds six gallons. It takes up little room, and, unlike circular detached coppers, leaves no dirty corners at the back.

Warmth by the entrance is maintained by using double doors (the second door is omitted in the model) and warmth again is aimed at in the position chosen for the hot water cistern. It is so placed that the landing and two adjoining bedrooms may benefit by its heat.

The store cupboard is arranged so that all the articles in it can be readily seen, and when electric light is available a lamp suspended in the centre lights the whole area.

Cupboards and storerooms are most necessary in a house, and an examination of the plans will show that they have been formed wherever practicable. Some of the cupboards have been omitted from the model on the ground of expense.

The bath in many small houses is placed in the scullery or adjoining. It is obviously better to have it near the bedrooms, and this is where both bath and w.c. are placed.

The larder or food cupboard in the kitchen is not intended to be the only food store. Another store should be provided outside, with air on at least three sides.

The coal store should also be outside the house. Provision can be made in the scullery for  $\frac{1}{2}$  ton, but the space there is generally too valuable for such storage, being required for mangle, baskets, etc.

The position of the sink is of importance. There should be ample light for washing up. The draining board should, if possible, be of teak, and large enough for its purpose. The taps over sink should be placed so that a pail can stand under them, and so that they can both run into one pail, but they should not be too close to each other. The sink and fittings have been supplied by Messrs. Geo. Jennings, Ltd., of Lambeth Palace Road. This is a very suitable sink for a small house or cottage.

In the roof is a large loft or attic the entire length of the house, which is entered through a trap door and by a step-ladder hinged and folded up to first floor ceiling. Such a loft gives most useful extra accommodation in a small house if the roof be properly constructed.

The windows and casements are made by Messrs. Geo. Wragge, Ltd., 209 Shaftesbury Avenue, London, W.C., who have taken pains to produce a watertight casement similar in section to the flat iron casements seen in old cottages. It will be noticed how much more simple these casements are than the thick double-flanged ones usually used. The bow-shaped fastening to these windows is made from a design by Mr. Philip Webb.



The hinges to the internal doors are hand-made, supplied by Messrs. Elsley. They are rather better in finish than the ordinary wrought-iron cross garnets, and have fishtail ends instead of circular ones. They can be obtained from Messrs. Elsley at 1s. 3d. per pair.

The door latches are of French manufacture, and were obtained from Griffon-Collier, Porte de France, Montreuil-s.-Mer, and cost about 1s. 3d. each.

The whole of the paint work in the house is executed with Straatine japan enamel. It is claimed that the covering capacity of this enamel is about 80 square yards per gallon, that it will not crack, scale, nor blister, and that its elastic properties almost equal rubber. The smoothness of the finished surface permits of perfect cleaning, and for this cold water is usually sufficient. This enamel is to be obtained from Mr. Martin Van Straaten, Little Britain, E.C.

The floor covering in the hall is known as tiloleum, supplied by Messrs. Heal and Son. It is clean and bright, with a pleasant colour effect, and worn parts can be simply replaced owing to the jointing.

The furniture and curtains are lent by Messrs. Heal and Son, and a statement is hung in each room giving the cost of each article. The following notes express the intentions of the makers.

#### “THE COTTAGER’S FRONT PARLOUR.

“Simplicity in the Cottage. On the face of it this seems to be a point which hardly needs pleading—so sane and right does it appear. Yet a glance at the unserviceable inanities of the ordinary artisan’s cottage parlour, the ‘suite’ in imitation ‘saddlebags,’ the stained and sticky-looking table which affords a rickety stand for the glass case of wax fruits, shows that simplicity has no vogue where on every ground it would seem most advisable.

#### “SUBURBAN VILLADOM.

“Then in ‘the cottage of gentility,’ that of the weekender, how often is it that instead of a homely and comfortable simplicity we find all the pretentious fussiness of the suburban villa, the absurd antimacassars, the ‘new art’ overmantel smothered in rococo photograph frames, ineffable green grotesques of cats and other depressing forms of pottery.

#### “SIMPLICITY AND UTILITY, WITH SEVERITY.

“With the examples of furniture shown we have endeavoured to avoid both the affectations of the one type and the banalities of the other, founding our designs rather on the good, plain, farmhouse furniture of the eighteenth century, which is always eminently serviceable and has a simple dignity of its own.

"It may be objected that our designs err on the side of excessive plainness. Our answer is that economy has been studied everywhere except at the expense of sound construction.

"MATERIALS AND FINISH.

"As regards the material used we have in most cases selected oak as being strong and not too expensive. This can either be left perfectly plain to tone with age, or, at a very slight extra cost, can be fumed to any shade, or wax polished.

"An additional advantage in leaving the oak quite plain is that it can always be scrubbed—this is especially useful where the furniture is used for nurseries."

The statuettes are by Mrs. Stabler, and are lent by her.

The stone for terrace was lent by the Metropolitan Borough of Stepney, the garden seat by Castle's Ship-breaking Co., the tubs by Mr. Thomas Davies, Bear Street, Leicester Square.

## **D** Full Size Model of one of the Bedrooms for Model C

### SMALL GALLERY.

## **E** Two Stepney Rooms

*Installed by* THE COMMERCIAL GAS CO. (gas)

*Lent by* MESSRS. SMITH & WELLSTOOD (kitchener)

MESSRS. BENJAMIN NORTH & SONS (chairs in living room)

MESSRS. ASHER & CO. (lithographs)

MISS F. H. DURHAM (platters, candlesticks, Norwegian cooker, and tablecloth, etc.)

MR. NORMAN FRANKS (crockery)

MESSRS. VENABLES & SONS, LTD. (other furnishings)

THE FALKIRK IRON CO. (bedroom fireplace; *designed by* F. W. TROUP)

G. GUMMER, Esq., and PUPILS (painted windows)

THE "RONUK" CO. (treatment with "Ronuk" of the bedroom floor and living-room fittings)

MESSRS. HENRY BORTON & CO. (wall-paper in bedroom)

*"The background of life is worth study; it is, after all, a part of the mighty whole."*—S.F.

"The Stepney House" is arranged to show a way of making the best of simple rooms under stated financial and other limitations for persons who wish for beauty, simplicity, and fitness, and are trying to find a practicable standard for pleasant home life under difficult circumstances.

Every house should have a distinction and individuality which reflects the qualities of those who make home there, and a home without such distinctive character is as dull and uninteresting as a person in like case.

Therefore the Committee have not wished to set a model to be copied, but rather to present some facts and suggestions which will make interested persons think definitely and with point concerning the intricacies of domestic detail.

To help this purpose, an equipment list has been placed outside the exhibit, and within the rooms from time to time living pictures will be shown illustrating the use of the home.

Sound and durable things have been supplied so far as money would permit, and in accord with William Morris's golden rule: "Have nothing in your houses which you do not know to be useful or believe to be beautiful."

Knowing well that where space, sunshine, and time are very precious, the useful must also lend beauty. "All art starts from this simplicity, and the higher the art rises the greater the simplicity."

"Not a single life can be thoroughly beautiful until everything about life is as beautiful as we can make it."—W.R.L.

- 170 Norwegian Cooker  
*Lent by* MISS DURHAM
- 171 Three Costume Models showing—  
Dress for Games  
Simple Dress for Girls  
Simple Dress for Boys  
*Lent by* THE COLLEGE OF PHYSICAL TRAINING,  
DUNFERMLINE
- 172 Illustrations of "Reform" Dress for Girls,  
with Notes  
*Lent by* MISS DORETTE WILKE
- 173 Three Photographs, showing—  
(A) Over-crowded Room, which causes dust  
to gather dangerously to health  
(B) Occupants of the same room  
(C) Room in which dust is reduced to a  
minimum  
*Lent by* DR. WARNER
- 174 Reform Dress  
*Designed and lent by* MISS DORETTE WILKE  
This dress has had hard wear for three years.

## LANDING AT TOP OF STAIRS.

- 175 Photographs, etc., of Old Houses acquired by  
the National Trust  
*Lent by* THE NATIONAL TRUST FOR PLACES OF HIS-  
TORIC INTEREST OR NATURAL BEAUTY
- 

## UPPER GALLERY.

- 176 Two Frames of Photographs, etc., showing  
Evolution of Small Houses from the  
Earliest Forms  
Photographs, etc., *arranged by* TUDOR R. CASTLE  
*Lent by* S. O. ADDY, Esq., and MESSRS. SWAN  
SONNENSCHN & CO.  
Chiefly from "The Evolution of the English House," by  
S. O. Addy
- 177 Seven Frames of Photographs and Notes giving  
an Outline of the Development of English  
Mansions from the Norman Period to the  
"Adam" Period  
*Adapted by* TUDOR R. CASTLE from "The Growth of  
the English House," by J. ALFRED GOTCH  
*Lent by* MESSRS. BATSFORD
- 178 Antique Iron Chest  
*Lent by* THE WORSHIPFUL COMPANY OF DYERS  
Strong box, or "Armada" chest, of wrought-iron, with  
engraved lock-plate. German work; 16th cent.
- 179 The Cæsar Room, Gwydyr Castle, North Wales  
*By* HANSLIP FLETCHER  
*Lent by* THE RT. HON. THE EARL CARRINGTON,  
K.G., P.C.
- 180 Room in No. 3 Clifford's Inn  
*Drawn and lent by* HANSLIP FLETCHER, Esq.  
This room has been removed to the Victoria and Albert  
Museum.
- 181 The Ante-Drawing Room, Master's Lodge,  
Charterhouse  
*By* HANSLIP FLETCHER  
*Lent by* MRS. HAIG-BROWN

182 Eight Frames of Photographs from "Old Cottages, etc., in the Cotswold District," by W. G. Davie and E. G. Dawber

*Lent by* MESSRS. BATSFORD

As the green landscape of the midlands and the south of England shows in its different districts exquisite and characteristic varieties of beauty without high hills or other bold natural features, so do the types of old cottages vary from one district to another and fitly harmonise with their surroundings. English villages do not show the wild picturesqueness of tower and gable often seen in Normandy, nor are they set aloft on hilltops against the sky like those of Tuscany. Their beauties are as calm and quiet as those of English fields and woods, but they are none the less real, and the study of old English cottages is not only a delight to the eye but an education in the art of building.

When we see an old cottage inclining to ruinous decay and picturesque in its degradation, we are too apt to think that all admiration for old cottages is founded on sentimental and fanciful considerations of picturesqueness and association.

Nothing could be further from the truth. It is scarcely too much to say that the improvement that has begun to be apparent in domestic architecture in the last two decades has been chiefly brought about by the intelligent study of old cottages and other humble buildings. As long as architects studied only the great historic styles of Gothic and Classic they too often lost touch with the right use of materials in building, in reproducing the architectural features of their favourite period. The interest of old cottages is not so much in their being examples of any particular "style," but in the comeliness of the materials used and the skill shown in making the best use of these materials.

The stone-built cottages of the Cotswold region, where Oxfordshire, Gloucestershire, and Worcestershire join between the valleys of the Thames and the Severn, have a character all their own. Their grey walls and stone roofs, touched with yellow lichen, harmonise beautifully with the sweeping uplands and slopes of beechwood of that country. As is the case with many other parts of the English countryside, the people of the Cotswolds were formerly much richer than the present inhabitants.

The staple industry of the Cotswolds is in wool, and before the settlement of Australia English wool realised high prices. Cotswold towns, villages, and farms show traces of this prosperity. The houses are massively built, and fine carved doorways, pinnacles, and other features are common. Most of the characteristic houses were built in the seventeenth century.

## HOMES OF THE PAST.

As we study history and read of the boldness of knights, the craft of statesmen, and the sorrows of kings, we find it difficult to form mental pictures of the home life of past times. History has generally been presented to us as it were, in black and white. Great deeds and fine characters have been made to stand out against a dark background of violence and misery. But the colour of the life of the past, its atmosphere and solidity, have not been made real to us. In recent times immense additions have been made to our knowledge of the life of our ancestors by antiquaries and historians. But, by a curious irony of circumstance, though any of us can easily learn far more of the "facts of history" than the most learned of our great-grandfathers we are in a far less favourable position than they to understand these facts. An incalculably great change took place in the nineteenth century, and whereas the developments of the material surroundings of life from one period to another was slow, it is now so fast that to some it seems like a mad whirl and no development at all.

This change has, of course, been largely brought about by the influence of machinery. Tradition in architecture, decoration, and furnishing has practically ceased to exist since the early decades of the nineteenth century.

It is hoped that these bays, arranged to show interiors of various periods, may quicken that sense of continuity with the past that is so important an element in the right understanding of the present and future.

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The study of the furniture and interior decoration of English homes of the past is one of comparatively recent date; but there are few persons nowadays who have not at least a nodding acquaintance with the work of the great Georgian cabinet-makers, and some slight knowledge, gleaned maybe from the stage or from pictures, of the domestic interiors of the time also of our Tudor and Stuart Sovereigns.

The intention of the organisers of this exhibition has been to present in a limited space and by means of a small number of exceptionally choice specimens of furniture, as complete as possible a picture of three centuries of domestic decoration from early Tudor times down to the commencement of last century—that is to say, roughly from about 1500 to about 1800.

The exhibits are arranged in five bays, which are divided as follows, the wood which was mainly employed for the furniture of each successive period being indicated :—



*Oak*.—1. Early Tudor. 16th century.

„ 2. Elizabethan and Jacobean. 16th–17th cent.

*Walnut*.—3. Restoration. 17th century.

„ 4. William & Mary and Queen Anne. 17th–18th century.

*Mahogany*.—5. Georgian. 18th century.

### ROOM I.

During the Middle Ages, when Gothic Art reigned supreme, architecture left its impress on every work of art, and furniture was ornamented with the designs of Gothic buildings and with panels like the window tracery of the great cathedrals, termed “Pal’s windows” by the masses—signifying the old St. Paul’s which perished in the fire of London. These Gothic motives disappear from furniture in the time of Henry VIII., and the Italian Renaissance makes itself felt on Tudor work. The usual mode of decorating the panels of furniture was now by means of the linenfold pattern, so called from its resemblance to a folded napkin. This species of ornament lasted until the triumph of classical design in the reign of Queen Elizabeth, an age which, fertile in great events, was productive also of much important furniture. Throughout this period English furniture was strongly influenced from abroad, and numerous craftsmen from the Netherlands found a home in England, bringing with them continental designs which they engrafted on to English work. These foreign workmen, like the army of craftsmen in every field that at all times has swarmed into England, soon accustomed themselves to their environment, and became as English as the English themselves. English work has ever had its own distinctive mark, for whatever the native craftsmen themselves borrowed they have speedily made their own. Foreign influence is visible on the large, important chest of about 1570 from Southwark Cathedral, which displays a style of inlay German in inspiration; while the smaller choice chest in

### ROOM II.,

dating from the last years of the century, carved with figures of Faith and Patience which belongs to Mr. Seymour Lucas, betrays the influence of Flemish design on English work. The room in which this chest stands has been enriched by some remarkable painted panelling lent by Messrs. Gill and Reigate. This panelling, which deserves careful examination, affords a striking illustration of the love for bright colours characteristic of all early interior decoration. Though the furniture of those days that has come down to us is now for the most part black, it should be borne in mind that not only were plaster friezes and ceilings gaily coloured and picked out with gold, but carved stonework,

panelling and furniture was also painted and gilded; and was further ornamented with cushions and valances of bright and rich materials, and the walls hung with storied tapestries. In the centre of this room stands a remarkable hexagonal table of the year 1606, and a Jacobean chair belonging to the Carpenters' Company.

### ROOM III.

The third room illustrates the new style of furniture that made its appearance at the Restoration of the Monarchy in 1660, when the Flemish style which King Charles II. brought back with him from his residence in the Low Countries dominated. Oak now gives place to walnut: the walnut trees planted during Elizabeth's reign having attained maturity. The furniture from this time onwards was highly attractive, owing to its elegance of form and richness of upholstery. The broad stretcher and cresting of chairs, couches, and day-beds is not infrequently carved with a crown supported by cherubs, in allusion to the Restoration of the Monarchy. Most of the fine furniture in this room and the room following is from the collection of Mr. W. H. Lever.

### ROOM IV.

The next room belongs to the time of William and Mary and Queen Anne. This period was marked by the Dutch influence introduced by William III. The wood employed was walnut, frequently enriched with coloured marquetry. The love for colour further displayed itself in needlework and embroideries, in the production of which England excelled any other country. Such work seems to have formed the principal occupation of ladies of position. Among the most interesting of the embroideries exhibited by Mr. Lever is the little model bed with its needlework hangings. Close by is the beautiful marquetry clock of 1697 from St. Paul's Cathedral.

### ROOM V.

The last room, with its painted pinewood panelling, represents a Georgian interior. From about 1730 mahogany came into general use owing to the trade with the English possessions in the West Indies. The Georgian age can boast of that brilliant but all too short-lived school of English cabinet-makers, which included among its ranks such names as Chippendale, Heppelwhite, Adam and Sheraton. The furniture of this period was stamped by a quality and technical excellence unequalled before or since. The specimens here shown include several unusually fine examples of Chippendale work lent by Mr. Percival Griffiths.

H.C.S.

## BAY I.

## EARLY TUDOR PERIOD.

- 183 Burgundian Tapestry (15th cent.)  
*Lent by* JOHN A. HOLMS, Esq.
- 184 Gothic Chest  
*Lent by* MRS. OSWALD BARRON
- 185 Gothic Stool (late 15th cent.)  
*Lent by* SEYMOUR LUCAS, Esq., R.A., F.S.A.
- 186 Oak Chest from Cambridge (early 16th cent.)  
*Lent by* PROFESSOR CHARLES WALDSTEIN, LL.D.
- 187 Burgundian Tapestry (15th cent.)  
*Lent by* JOHN A. HOLMS, Esq.
- 188 Tudor Armchair  
*Lent by* G. C. BERESFORD, Esq.
- Oak "box" chair decorated with linenfold panels and Renaissance carving. Henry VIII. period (about 1530).
- 189 Oak Chest inlaid with Marquetry (about 1575)  
*Lent by* THE DEAN & CHAPTER OF SOUTHWARK CATHEDRAL

This remarkable and unique example of English furniture was made for Hugh Offley, Sheriff of London, and presented by him to the Church of St. Saviour (St. Marie Overie), now Southwark Cathedral, as a muniment chest. It bears his arms and those of his son-in-law, together with his initials and merchant's marks. The surface is carved and elaborately inlaid with floral and conventional ornaments in numerous stained and coloured woods. The lower part of the chest has three drawers, and between them two panels inlaid with architectural views, which correspond to somewhat similar designs not infrequently found on chests of this date. These views represent the façade of the celebrated Palace of Nonesuch, built by Henry VIII. at Cheam in Surrey. The palace was long considered one of the wonders of England. In 1670, however, Charles II. gave it to his mistress, Barbara Palmer, and created her Duchess of Cleveland and Baroness of Nonesuch. This lady promptly pulled down the building for the value of the materials.

- 190 Pair of Gothic Pricket Candlesticks  
*Lent by* MRS. OSWALD BARRON
- 191 Gothic Cooking Pot (Laton)  
*Lent by* MRS. OSWALD BARRON
- 192 Piece of Tapestry  
*Lent by* PROFESSOR W. R. LETHABY

- 193 Oak Stool, Edward VI. (about 1550)  
*Lent by* SIR GEORGE DONALDSON
- 194 Three Brass Dishes (German; early 16th cent.)  
*Lent by* R. S. LORIMER, Esq., A.R.S.A.

## BAY II.

## ELIZABETHAN PERIOD.

- 196 Painted Oak Panelling, Mantelpiece, and  
Overmantel  
*Lent by* MESSRS. GILL and REIGATE
- 197 Elizabethan Chest  
*Lent by* SEYMOUR LUCAS, Esq., R.A., F.S.A.  
Oak Chest, carved with figures representing Faith and  
Patience, inscribed with the words "Fides" and  
"Patientia." Elizabethan (about 1590).
- 198 Oak Chair (about 1650)  
*Lent by* THE VICTORIA AND ALBERT MUSEUM
- 199 Pair of Andirons and Tongs  
*Lent by* MESSRS. SHUFFREY & CO.
- 200 Fire Back (1588)  
*Lent by* MESSRS. SHUFFREY & CO.
- 201 Old Oak Armchair (Jacobean)  
*Lent by* THE WORSHIPFUL COMPANY OF CARPENTERS
- 202 Octagon Table of Oak  
*Lent by* THE WORSHIPFUL COMPANY OF CARPENTERS  
The top is supported by eight carved and fluted  
baluster legs, connected by arches, in the spandrels of  
which is the date 1606, and the letters R.W., G.I., J.R.,  
and W.W., being initials of Richard Wyatt, George Isack,  
John Reeve, and William Wilson—the Master and Wardens  
of the Carpenters' Company in 1606.
- 203 Bellarmine Jug  
*Lent by* LIEUT.-COLONEL G. B. CROFT LYONS  
Bellarmine jug, or "Grey Beard," of Raeren ware, with  
the Arms of Queen Elizabeth and the date 1594.
- 204 Oak Cradle (Jacobean)  
*Lent by* MISS YOLANDE E. BALL
- 205 Armchair  
*Lent by* MESSRS. GILL & REIGATE
- 206 Livery Cupboard (17th cent.)  
*Lent by* MRS. OSWALD BARRON
- 207 Mortar  
*Lent by* MRS. OSWALD BARRON

- 208 Wooden Flail (1644)  
*Lent by* MRS. OSWALD BARRON  
 Probably used for beating clothes.
- 209 Child's Armchair  
*Lent by* MESSRS. GILL & REIGATE
- 210 Portrait of Sir Christopher Hatton, Lord  
 Chancellor  
*By* CORNELIUS KETEL  
*Lent by* AYMER VALLANCE, Esq.
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## BAY III.

## RESTORATION PERIOD.

- 211 Replica of Silver Mirror at Knole Park, Seven-  
 oaks, belonging to Lord Sackville (1680)  
*Lent by* THE VICTORIA AND ALBERT MUSEUM
- 212 Replicas of a Pair of Silver Sconces at Knole  
 Park, Sevenoaks, belonging to Lord Sack-  
 ville (1680)  
*Lent by* THE VICTORIA AND ALBERT MUSEUM
- 213 Armchair—Charles II. period  
*Lent by* W. H. LEVER, Esq., M.P.
- 214 Large Chair—Charles I. period  
*Lent by* W. H. LEVER, Esq., M.P.
- 215 Day Bed—Charles II. period  
*Lent by* W. H. LEVER, Esq., M.P.
- 216 Panel of "Verdure" Tapestry, with Figures of  
 Hercules and Omphale with Cupids (17th  
 cent.)  
*Lent by* JOHN CROMPTON, Esq.
- 217 Armchair—Charles II. period  
*Lent by* W. H. LEVER, Esq., M.P.
- 218 High-backed Chair—William III. period  
*Lent by* W. H. LEVER, Esq., M.P.
- 219 Panel of French Silk Tapestry—Terraced  
 Landscape with Figures of Apollo and  
 Birds (early 18th cent.)  
*Lent by* JOHN CROMPTON, Esq.
- 220 Kirman Persian Carpet  
*Lent by* THE ORIENTAL CARPET MANUFACTURERS, LTD.
- 221 High-backed Chair—William III. period  
*Lent by* W. H. LEVER, Esq., M.P.
- 222 Stool, with Needlework Cover  
*Lent by* MESSRS. GILL & REIGATE

## BAY IV.

## WILLIAM &amp; MARY AND QUEEN ANNE PERIOD.

- 223 Walnut Inlaid Chair (Queen Anne period)  
*Lent by* W. H. LEVER, Esq., M.P.
- 224 Small Chest of Drawers on Stand (Queen Anne)  
*Lent by* THE VICTORIA AND ALBERT MUSEUM
- 225 Inlaid Walnut Armchair (Queen Anne period)  
*Lent by* W. H. LEVER, Esq., M.P.
- 226 Four Needlework Pictures (Queen Anne period)  
*Lent by* W. H. LEVER, Esq., M.P.
- 227 Mirror in Needlework Frame  
*Lent by* W. H. LEVER, Esq., M.P.
- 228 Eight-day Clock, in Inlaid Marquetry Case, from the Vestry of St. Paul's Cathedral  
*Lent by* THE DEAN AND CHAPTER OF ST. PAUL'S CATHEDRAL

The Cathedral Accounts for the period from October, 1697, to September, 1698, contain the following entry of the payment for this clock :

"Ffor a Pendulum Clock for the South-East Vestrey that goes 8 dayes in a Wallnut Tree Case, £14 :00 :00."

There is no maker's name on the clock, but it was undoubtedly the work of Langley Bradley, of the "Minute Dyall," in Fenchurch Street, who was at that time the Cathedral clockmaker, and made the celebrated St. Paul's clock.

The clock has stood in the vestry ever since, but not in its present state; for at some period the case was given a coat of black paint; and a few years ago, having got out of repair, it was sent to be done up, when on cleaning off a portion of the old paint the beautiful inlay was discovered below the surface.

- 229 Inlaid Burr Walnut Chest of Drawers (late 17th cent.)  
*Lent by* W. H. LEVER, Esq., M.P.
- 230 Model of Four Tester Bed  
*Lent by* W. H. LEVER, Esq., M.P.
- 231 Two Chinese Bottles (hexagonal form)  
*Lent by* W. H. LEVER, Esq., M.P.
- 232 Sarah, Duchess of Marlborough  
*By* SIR GODFREY KNELLER  
*Lent by* MESSRS. SHEPHERD BROS.



- 233 Walnut Inlaid Chair (Queen Anne period)  
*Lent by* W. H. LEVER, Esq., M.P.
- 234 Mirror in Marquetry Frame (17th cent.)  
*Lent by* W. H. LEVER, Esq., M.P.
- 235 William and Mary Chair  
*Lent by* HORACE DE VERE COLE, Esq.
- 236 King George I.  
*By* SIR GODFREY KNELLER  
*Lent by* MESSRS. SHEPHERD BROS.
- 237 William and Mary Chair  
*Lent by* HORACE DE VERE COLE, Esq.
- 238 Mirror in Needlework Frame  
*Lent by* W. H. LEVER, Esq., M.P.
- 239 Spinet  
*Made by* THOMAS HITCHCOCK, of London  
*Lent by* MESSRS. JOHN BROADWOOD & SONS, LTD.
- 240 Panel of Petit-point Needlework (18th cent.)  
*Lent by* W. H. LEVER, Esq., M.P.
- 241 Persian Rug  
*Lent by* MESSRS. VINCENT, ROBINSON & CO.
- 242 Inlaid Marquetry Table  
*Lent by* MESSRS. GILL & REIGATE
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## BAY V.

## GEORGIAN PERIOD.

- 246 Chippendale Chair  
*Lent by* THE WORSHIPFUL COMPANY OF DRAPERS
- 247 Mahogany Bureau Bookcase in the Chinese  
Taste,  
*By* THOMAS CHIPPENDALE  
*Lent by* PERCIVAL GRIFFITHS, Esq.
- 248 Shield-back Chair  
*Lent by* PERCIVAL GRIFFITHS, Esq.
- 249 Chippendale Card Table  
*Lent by* PERCIVAL GRIFFITHS, Esq.
- 250 Shield-back Chair  
*Lent by* PERCIVAL GRIFFITHS, Esq.
- 251 Chippendale Tripod Table  
*Lent by* PERCIVAL GRIFFITHS, Esq.

- 252 The Lesson in Botany  
*By* JOHN OPIE, R.A.  
*Lent by* WILLIAM H. CASTLE, Esq.
- 253 Chippendale Stool  
*Lent by* SIR GEORGE DONALDSON
- 254 Chippendale Urn Table  
*Lent by* PERCIVAL GRIFFITHS, Esq.
- 255 Trivet  
*Lent by* MESSRS. SHUFFREY & CO.
- 256 Bracket Clock in Ebonised Case  
*Made by* ROBERT FLEETWOOD, of London (1760-1790)  
*Lent by* LIEUT.-COL. G. B. CROFT LYONS
- 257 Set of Jars and Beakers of so-called  
 "Lowestoft" Porcelain (Chinese—Canton  
 —late 18th cent.)  
*Lent by* H. CLIFFORD SMITH, Esq., F.S.A.  
 Sets of five pieces similar to this were made for the  
 Western market, and designed expressly for the decoration  
 of Georgian mantel-shelves.
- 258 Chippendale Mahogany Chair  
*Lent by* W. H. LEVER, Esq., M.P.
- 259 Chippendale Fire Screen  
*Lent by* PERCIVAL GRIFFITHS, Esq.
- 260 The Visit of Condolence  
*By* JOHN OPIE, R.A.  
*Lent by* WILLIAM H. CASTLE, Esq.
- 261 Adam Armchair  
*Lent by* THE WORSHIPFUL COMPANY OF DRAPERS
- 262 Chippendale Settee  
*Lent by* PERCIVAL GRIFFITHS, Esq.
- 263 Armchair  
*Lent by* THE WORSHIPFUL COMPANY OF DRAPERS
- 264 John Wolcot, M.D. (Peter Pindar)  
*By* JOHN OPIE, R.A.  
*Lent by* MESSRS. SHEPHERD BROS.
- 265 Fine Mahogany Mask-head Two-flap Dining  
 Table  
*Lent by* PERCIVAL GRIFFITHS, Esq.
- 266 Panelling from an Old House in Soho, for-  
 merly the Residence of the French Am-  
 bassador  
*Lent by* MESSRS. GILL & REIGATE, LTD.

## 267 Persian Rug

*Lent by* MESSRS. VINCENT ROBINSON & CO.

## 268 Mirror

*Lent by* PERCIVAL GRIFFITHS, Esq.

## 269 Grate

*Lent by* MESSRS. GILL & REIGATE*END OF "HOMES OF THE PAST" SECTION.*

## 270 Series of Photographs from "Old Cottages, Farmhouses, and other Half-timber Buildings in Shropshire, Herefordshire, and Cheshire," by James Parkinson and E. A. Ould

*Lent by* MESSRS. BATSFORD

The "half-timber" houses of Shropshire, Herefordshire, and Cheshire have a general resemblance to those of Kent and Sussex, but they differ in many details. The oak framing of the former is in larger pieces, for oak was very plentiful in the western counties, and was not required for building ships and smelting iron, as it was in the south-east. The carving on the houses in the west is coarser and more primitive, and curved pieces are much more used, and are often made to form elaborate diapered patterns. The chimneys that form such massive external features were generally built of stone, but most of them have been rebuilt in brick.

## 271 Armchair (second half of 18th cent.)

*Lent by* THE VICTORIA AND ALBERT MUSEUM

## 272 Twenty-four Lithographs — "Mansions of England in the Olden Time"

*After* JOSEPH NASH*Lent by* THE VICTORIA AND ALBERT MUSEUM

(For titles, see pictures.)

## 273 Interior of the Keep of Rochester Castle

*By* R. H. NIBBS*Lent by* THE BRIGHTON PUBLIC ART GALLERY

In the Middle Ages the architectural development of domestic buildings was parallel with that of ecclesiastical buildings. This picture at once suggests the interior of some great Norman church. The keep of Rochester Castle is one of the largest keeps in England. Most of these keeps had but one room on each floor, with recesses in the thickness of the wall, but at Rochester there were two rooms

on each floor. The keep has sometimes been described as a mere stronghold for defence, but it is now believed that the keep was the domestic part of the castle, and contained the rooms used by the owner and his family.

274 Interior of Chapel, Haddon Hall

*By* HANSLIP FLETCHER

*Lent by* ARTHUR P. NICHOLSON, Esq.

275 Bishop's Palace, Wells

*Drawn and lent by* R. PHENÉ SPIERS, Esq.

276 Interior of Great Hall, Haddon Hall

*By* HANSLIP FLETCHER

*Lent by* A. E. FLEURET, Esq.

277 Haddon Hall—Entrance Court

*Drawn and lent by* R. PHENÉ SPIERS, Esq.

Haddon Hall, in Derbyshire, is perhaps the most famous of the mansions of England. Its picturesque appearance is due to its gradual growth, extending over some centuries. A plan giving the dates of its various parts will be found in the series showing the development of English mansions (No. 2). Its castellated style with small windows and simple masonry should be compared with the more advanced style of Cowdray and Barrington Court. In these the ampler windows and their nearness to the ground show that the houses of English nobles were no longer castles built for defence, but mansions built for comfort.

278 State Bedroom, Haddon Hall

*Drawn and lent by* HANSLIP FLETCHER, Esq.

279 Queen's Anne's Chamber, Tabley Hall,  
Cheshire

*Drawn and lent by* MRS. FULLEYLOVE

280 Barrington Court, Somerset

*By* G. MATTHEWS

*Lent by* R. PHENÉ SPIERS, Esq.

281 Front of Cowdray Castle

*Drawn and lent by* R. PHENÉ SPIERS, Esq.

282 Cowdray House, Sussex—Entrance to Buck  
Hall

*Drawn and lent by* W. FLOCKHART, Esq., F.R.I.B.A.

283 Gravetye Manor House

*By* ALFRED PARSONS, R.A.

*Lent by* W. ROBINSON, Esq.

284 Cowdray House, Sussex—View of Courtyard

*Drawn and lent by* W. FLOCKHART, Esq., F.R.I.B.A.

- 285 Bedchamber at Knole, Sevenoaks  
*By* C. GREEN  
*Lent by* MRS. FULLEYLOVE
- 286 Interior of Museum—Shakespeare's Home,  
Stratford-on-Avon  
*Drawn and lent by* MRS. FULLEYLOVE
- 287 Attic—Shakespeare's Home, Stratford-on-Avon  
*Drawn and lent by* MRS. FULLEYLOVE
- 288 Cottage at Broadham Green, Surrey  
*Drawn and lent by* MRS. H. ALLINGHAM
- 289 Old Farm, Smarden, Kent  
*Drawn and lent by* MRS. H. ALLINGHAM
- 290 House at Cranbrook, Kent  
*Drawn and lent by* HERBERT ALEXANDER, Esq., R.W.S.
- 291 A Farmyard  
*By* WILMOT PILSBURY, R.W.S.  
*Lent by* MRS. WILMOT PILSBURY
- 292 House at Cranbrook  
*Drawn and lent by* HERBERT ALEXANDER, Esq., R.W.S.
- 293 In Pershore  
*By* WILMOT PILSBURY, R.W.S.  
*Lent by* MRS. WILMOT PILSBURY
- 294 Streatley Mill at Sunset  
*By* GEORGE P. BOYCE, R.W.S.  
*Lent by* MRS. G. P. BOYCE
- 295 Farmhouse Interior, Astwell, Northampton  
*By* T. L. SHOOSMITH  
*Lent by* A. H. DE BLESS, Esq.
- 296 Ludlow Church and The Reader's House  
*By* GEORGE P. BOYCE, R.W.S.  
*Lent by* MATTHIAS BOYCE, Esq.
- 297 A Rustic Cottage  
*By* WILMOT PILSBURY, R.W.S.  
*Lent by* MRS. WILMOT PILSBURY
- 298 Cottage at Cockington, South Devon  
*Drawn and lent by* MRS. H. ALLINGHAM

These two pictures show the characteristics of West Country cottages. These do not show the richness and fine design of those of counties like Kent and Sussex. Their thick stone walls are rough and irregular, with rounded

corners, and their thatched roofs droop and bend in the most haphazard way. They have a charm of their own when seen among rich trees and flowers.

- 299 Speke Hall, Lancashire  
*By* J. WILLIAMSON, *after* JOSEPH NASH  
*Lent by* THE VICTORIA AND ALBERT MUSEUM
- 300 Interior of Cottage in Devonshire  
*By* C. GREEN  
*Lent by* MRS. FULLEYLOVE
- 301 Cottage at Tintinhull, Somerset  
*Drawn and lent by* MRS. H. ALLINGHAM
- 302 Crathes Castle, Deeside, Kincardineshire  
*Drawn and lent by* W. FLOCKHART, Esq., F.R.I.B.A.
- 303 Staircase in Old House in Botolph Lane, East-  
 cheap (demolished)  
*Drawn and lent by* HANSLIP FLETCHER, Esq.
- 304 Cottage at West Heybourne, Berks  
*Drawn and lent by* MRS. H. ALLINGHAM
- 305 Interior of Blacksmith's Shop, Campden  
*Drawn and lent by* T. L. SHOOSMITH, Esq.
- 306 Series of Photographs from "Old Cottages and  
 Farmhouses in Kent and Sussex," by W.G.  
 Davie and E. Guy Dawber, F.R.I.B.A.  
*Lent by* MESSRS. BATSFORD

Most of the old cottages in Kent and Sussex are built in the "half timber" fashion, that is, of wood framing filled in with wattle and plaster or with brick.

The elaboration and richness of these houses is a testimony to a higher state of prosperity in these counties than exists at present. This was owing to the working of iron, which flourished greatly in the Weald during the sixteenth and seventeenth centuries. The rapid consumption of wood as fuel and the consequent destruction of the oak forests, together with the competition of the iron smelted by coal in the north of England, caused the Kent and Sussex iron industry to decline. It died out about the beginning of the nineteenth century. Many examples of local ironwork may be seen in these houses, the ornamental cast fire-backs being specially fine.

The chimney stacks that form such prominent features in these houses are generally built of stone up to the roof, and above that were built in brick. These should be contrasted with the chimneys in the series of Cotswold cottages. The latter were of stone, as the stone of the Cotswolds can be quarried in thin slabs suitable for building chimney shafts



without excessive bulk. As the stone of Kent and Sussex is not equally suitable for this purpose, the shafts were continued in brick above the roof line.

307 Alfriston Old Vicarage

*By* MUIRHEAD BONE

*Lent by* OWEN FLEMING, Esq.

308 Old Cottage at Toys Hill, Kent

*Drawn and lent by* J. A. HALLAM, Esq.

SERIES OF FORTY-EIGHT FRAMED PHOTOGRAPHS, ILLUSTRATING THE DEVELOPMENT OF ENGLISH DOMESTIC ARCHITECTURE.

*Planned and arranged by* LAWRENCE WEAVER, Esq.,  
F.S.A., Hon.A.R.I.B.A.

*Lent by* "COUNTRY LIFE"

The purpose of the series of photographs of historical houses is to illustrate the development in the arrangement and treatment of English domestic architecture from Gothic times until late in the eighteenth century. In the mediæval house the great hall was the core of the dwelling, and indeed during the earlier years of English civilisation its only feature. Here ate and slept not only the lord and his family, but also the retainers. In the middle of the floor was a great open fire, from which the smoke escaped as best it could through a lantern in the timber roof. The first development of this primitive arrangement was the provision at one end of the hall of a kitchen used also as the bedroom of the lower servants, and at the other end, a "solar" or private apartments for the family.

The usual entrance to such a mediæval house was at the end of the hall furthest from the solar, and the essential feature of this type of plan is the timber "screens" running across the end of the hall and dividing it from the kitchen quarters. As the standard of comfort rose, the solar and the kitchen were each elaborated into a series of rooms, but the idea of the central hall to which the other apartments were subordinate, continued with increasing modification as years went by, until Inigo Jones built Rainham Hall in 1636. That house marks the final destruction of the Gothic idea in house planning and the substitution for it of the Italian type, where the hall served only the purposes of a vestibule, and where symmetry was the prevailing note in the elevations. This change, however, came by a number of steps. It was heralded by the introduction by Henry VIII. early in the sixteenth century

of Italian workmen, who brought to our shores the idea of the Renaissance of Classical architecture. The last three quarters of the sixteenth century and the first quarter of the seventeenth saw the gradual struggle between the old Gothic and the new Classical ideas both in the plans and architectural treatment of the house. The porch of Cranborne Manor is a typical example of the Classical treatment of a detail of building, while the main body of it remains markedly Tudor in character. Montacute House, Wollaton Hall, Hatfield House, and Blickling show the gradual decline of Gothic traditions. The reign of Henry VII. may be said to have inaugurated the English country house, for before that date considerations of military defence limited both plan and treatment. Pitchford Hall, and Speke Hall show the development of building in timber which characterises Lancashire and Cheshire. In the eastern counties, on the other hand, red brick was the traditional material, while such houses as Forde Abbey, Dorset, reveal the delight of the mason in the stone which his district so freely yielded. Though the Tudor houses are often on a scale of great magnificence, it is the Elizabethan and Jacobean periods with their rise of great legal and merchant families, laden with wealth given by adventure or statecraft, and inherited from the participants in the monastic spoils that the supreme monuments of wealth and magnificence like Montacute owe their existence. It has already been said that Rainham Hall marks a great point of departure. Coleshill, built by Inigo Jones, and Tyttenhanger, probably designed by his kinsman John Webb, contain the marks of Classical influence while retaining English qualities. The same may be said of the houses built by Wren and his school, such as Belton and Groombridge Place. The next great change comes from the men more rigidly trained in Italian taste, like the great Lord Burlington, Kent, Colin Campbell, and Sir John Vanbrugh, whose massive taste can be seen at Holkham, Houghton, Castle Howard, and Blenheim. With them all thought of continuing English tradition had ceased, and this prepared the way for the still more academic work of the brothers Adam and of men like Carr of York, who built Harewood in 1759. It should be borne in mind that the spirit of the building of Wren and of those who followed him was essentially Roman. Sir William Chambers, the architect of Somerset House, has been called the last of the Romans. With the revival of Greek motives, which began in the third quarter of the eighteenth century, this series of photographs does not deal, as it was a divergence too remote from anything that can be called English building.

- 309 Haddon Hall—The Hall (14th cent.)
- 310 Markenfeld (14th cent., with Elizabethan Gatehouse)
- 311 Lumley Castle (14th cent.)
- 312 Hever Castle (15th cent.)
- 313 Cotehele House, Cornwall (late 15th cent.)
- 314 Ockwells Manor (1450; Tudor)
- 315 Pitchford Hall, Shropshire (1470; late Gothic)
- 316 Oxburgh Hall (1483; Tudor)
- 317 Horham Hall (1502; Tudor)
- 318 Sutton Place, Surrey (1525; Tudor)
- 319 Barrington Court (Tudor)
- 320 Speke Hall, Lancs. (16th cent.)
- 321 Compton Wynyates (Tudor)
- 322 Forde Abbey, Dorset (1528; Tudor)
- 323 Little Moreton Hall (1559; Elizabethan)
- 324 Wollaton Hall (1580-8; Elizabethan)
- 325 Shaw House, Newbury (1575-1581; Elizabethan)
- 326 Montacute House (1580; Elizabethan)
- 327 Montacute House (1580; Elizabethan)
- 328 Bradfield, Devon (1592-1604; Elizabethan)
- 329 Bradfield, Devon (1592-1604; Elizabethan)
- 330 Hatfield House (1606; Jacobean)
- 331 Hatfield House (1606; Jacobean)
- 332 Hatfield House (1606; Jacobean)
- 333 Hatfield House (1606; Jacobean)
- 334 Blickling Hall (1615-1627; Jacobean)
- 335 Blickling Hall (1615-1627; Jacobean)
- 336 Cranborne Manor—Porch (Jacobean)
- 337 Holland House, Kensington (1610; Jacobean)
- 338 Coleshill, Berks (1650; Inigo Jones)

- 339 Tyttenhanger (1655 ; School of Inigo Jones)
- 340 Tyttenhanger (1655 ; School of Inigo Jones)
- 341 Rainham Hall (1636 ; Inigo Jones)
- 342 Groombridge Place (1670 ; School of Wren)
- 343 Belton, Grantham (1685-9 ; Wren, reputed)
- 344 Belton, Grantham (1685-9 ; Wren, reputed)
- 345 Belton, Grantham (1685-9 ; Wren, reputed)
- 346 Petworth (1682 ; Grinling Gibbons)
- 347 Chatsworth (1687 ; (? Wren and) Talman)
- 348 Stoke Edith (1697-9 ; School of Wren)
- 349 Easton Neston (1702-13 (? Wren and) Hawksmoor)
- 350 Blenheim (1705 ; Sir John Vanbrugh)
- 351 Houghton Hall (1722-35 ; Colin Campbell and Ripley)
- 352 Castle Howard (1712-1731 ; Sir John Vanbrugh)
- 353 Holkham (1725-34 ; Burlington Kent and Brettingham)
- 354 Wentworth Woodhouse (1740 ; Flitcroft)
- 355 The Vyne, Basingstoke (1750 ; Chute, an Amateur)
- 356 Harewood (1759 ; Carr of York)

- 357 Series of Photographs from "Old Cottages and Farmhouses in Surrey," by W. G. Davie and W. Curtis Green, F.R.I.B.A.

*Lent by* MESSRS. BATSFORD

Though rather less elaborate, the general characteristics of the cottages of Surrey are very similar to those of Kent and Sussex. The older ones are almost all built of timber-framing filled in with wattle and plaster or with brick. In many cases the timber-framed walls have been covered with vertical tiling. Houses with walls entirely of brick are generally of later date than those with timber-framed walls. Brick was at first used for chimney stacks only. By the time of Charles II. brick had come into general use for

walls. Very elaborate ornamental brickwork may be seen in houses in Godalming.

Roofs were originally covered with thatch or wood shingles; in almost all cases the original roof-covering has been replaced by tiles. The oldest tiles were not square, but rounded like the scales of a fish. There are many reasons why an old tiled roof looks more picturesque than a new one. The old tiles were all made by hand and were thicker and less even in size than modern ones, and as the old rafters were squared by hand and the laths were of rent oak, the surface on which the tiles were placed was uneven to start with.

358 Spit-jack

*Lent by* MESSRS. SHUFFREY & CO.

359 Pot-crane

*Lent by* MESSRS. SHUFFREY & CO.

360 Two Planes (dated 18th cent.)

*Lent by* MRS. OSWALD BARRON

361 Imaginary 16th Century Country Inn (model)

*Made and lent by* CHARLES WADE, Esq., A.R.I.B.A.

Very often those who have taste and imagination in design have not skill to do work requiring great neatness of touch, and those who have this neatness lack the power of design. This model shows an exquisite combination of the imagination in design and neatness in execution.

362 Country House by a River—

(A) Plan

(B) Elevations

(C) Sections and Elevation

(D) (E) Perspectives

*Drawn and lent by* CHARLES WADE, Esq., A.R.I.B.A.

Though this "House by a River" is placed here among the old homes, it does not show an old house, but is a work of pure imagination wrought by a designer who has intense sympathy with the old cottage architecture of England. "The light that never was on sea or land" plays over Mr. Wade's beautiful drawings and though their colour is so pure and bright they create an atmosphere of charmed stillness.

The thanks of the Trustees are due to a large number of people who have helped the Exhibition in various ways. In connection with the Upper Gallery they would specially thank Mr. J. H. GILL for his very valuable help with the furnished bays, Mr. H. CLIFFORD SMITH for writing notes, Mr. LAWRENCE WEAVER for planning and arranging the series of photographs lent by "Country Life," and in connection with the Lower Gallery, Mrs. CAMEBUS for help with sewing, Mr. STANLEY DREW for arranging exhibit No. 81, Miss GORDON for arranging the Stepney Rooms, Mr. L. G. PEARSON for planning the "Flat for a Single Person," Mr. PERCY SMITH for the frieze of mottoes, Mr. F. W. WALTER for the poster, Mr. C. C. WINMILL for designing and superintending the models of house and bedroom in centre of Gallery.





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## UPPER GALLERY.

LECTURES will be given at 8.30 p.m. on

Saturday, June 10, by LAWRENCE WEAVER, Esq., F.S.A.

*Subject*—"The Architectural Development of the English Home."

Saturday, July 1, by RAYMOND UNWIN, Esq., F.R.I.B.A.

*Subject*—"Town Planning" (Illustrated).

TALKS on the "Homes of the Past" by JOHN H. GILL, Esq., and H. CLIFFORD SMITH, Esq., F.S.A.

## LOWER GALLERY.

### DEMONSTRATIONS IN BASKET MAKING

Every Monday and Wednesday at 7.30 p.m., beginning Wednesday, June 7.

### "LIVING PICTURES IN THE HOME"

(Cooking, Household Work, etc., etc.)

Will be given by STUDENTS OF THE NATIONAL TRAINING SCHOOL (by the kind permission of the Principal, Mrs. Charles Clarke), beginning on Thursday, June 1, at 7.30 p.m., and on every subsequent Tuesday and Thursday at 7.30 (except on Thursday, June 22, Coronation Day) during the course of the Exhibition.

Also by FORMER STUDENTS OF THE SIR JOHN CASS TECHNICAL INSTITUTE at 7.30 on Friday, June 9, and Friday, June 16.

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## FORTHCOMING EXHIBITIONS.

AUTUMN, 1911—"OLD LONDON."

SPRING, 1912—"SCOTTISH ART"

(including a collection from the Scottish Modern Art Association).